

DEKOBOKO ANIMATION



RAWS:

PURCHASED

TRANSLATOR:

SAAN

PROOFREADER:

WET-TOWEL

CLEANER:

GECKO

REDRAWER:

MINTY & MARINEHADDÖCK

TYPESETTER:

ROYALBLUE & BLACKVICE

QUALITY CHECKER:

VOLANDUM

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NEW 53 PAGE SERIALIZATION!!

THE
REAL

DECOMED ANIMATION
ANIMATOR X ZEAL X
ROMANTIC COMEDY!!



Shounen Shupubunbu, Shounen Shupubunbu

ORIGINAL STORY
アニメーション

DECOMED

COULDN'T THIS
SCENE JUST FIT
IN ONE PANEL?

THE STORY
IS NO GOOD!
THE PANEL
LAYOUT IS
NO GOOD
EITHER!

AFTER ALL,
THIS ISN'T
ANIMATION.

!

THERE'S
IMPACT!!

FOR WANGA
YOU HAVE TO
HAVE PRO-
GRESSION IN A SINGLE
PICTURE.

IT DOESN'T
MATTER! AS
LONG AS YOU
UNDERSTAND
THE PRO-
GRESSION!

サタッ

新連載 53P!!

ANIMATION?

デコ凸凹デコ
アニメーション

DEKO BOKO ANIMATION

MIYAJIMA MASANORI X IGARASHI MASAKUNI

「ORIGINAL AUTHOR」

「ARTIST」

ANIMATOR X ZEAL X ROMANTIC COMEDY!!

I'LL CREATE A
COOL JAPAN!!

KEEP ON DRAWING AND DRAWING!!
A FANTASTIC ANIME CREATION A FANTASTIC SERIALIZATION!!

ページ 38
4P前のカラーから！

SIX
YEARS
LATER
...

Cut 001
I Will 'Animate'!!

**Okiguchi
Hiroyuki**
(22 yrs old)
Key Animator

UGH...
UHH~

GUH
GUUH...

GUHH...

GUUH
H



KEY ANIMATION: THE PERSON WHO DRAWS THE FRAMES OF AN ANIME. MOST OF ALL, AFTER KEY ANIMATION, THE PICTURES TAKE ON THE POINTS OF MOVEMENT. THAT'S NOT ALL, THE PICTURES IN AN ANIME, BUT IT'S MORE OF THEM MORE DETAILS LATER.



YOU'RE
SCREWED



凸凹 アニメーション

GEKKO'S ANIMATION



I WAS STUCK IN BED UNTIL TWO DAYS AGO BECAUSE OF A COLD.

I COULDN'T HELP IT!

WHAT? TWO DAYS? HE MUST HAVE FLIPPED OUT!

IF I ASK FOR ANOTHER DAY HE'LL KILL ME...

THEY'VE ALREADY HAD TO SLOW PROGRESS ON 'JUPITER' EPISODE 22...

It is the anime studio Octopallet's latest Sci-Fi anime!

"Jupiter", or Ultimate Space-Time Revolutions of Jupiter!





About 300 shots per episode
(over 2400 key frames)



This is
Okiguchi-
kun's job! A
key animator
animates the
points of
movement
picture by
picture!



Are divided up between about 12 people!!
One person draws over 200! What a pain!!



They connect
all the pictures
and add the
voiceovers!

**BROAD-
CAST**

Completion!

**Video
Editing**

Finalization

Animation

**Key Animation
Layout**



Here they
animate in
between the
shots for
movements.

They add
color.

A producer,
character
designer,
animation
director, and
an art director
are chosen.

The director
and
producer
choose
the voice
actors!!

**Main Staff
Composition**

**Storyboard
Production**

Plan

they decide
on a director
and script.

Each episode
is about 30
minutes. Let's
go over how
they animate
for episode 24
(season 2)!

Once
they've
made a
plan



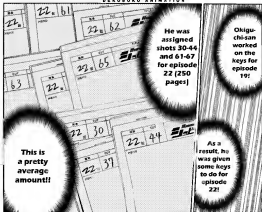
The
panels
make
up the
anime's
blue-
print!

By tape

Once complete
they deliver it
to a television
company!

**Television
Company**





1) SHOT 1, FROM THE START TO FINISH OF A CAMERA ANGLE, IT CAME ANY LENGTH AND THEN UP TO ANY NUMBER OF FRAMES. THE ANIMATION OF AN ANGLE STUDIOS CAN DESIGN ON WHAT SHOTS ONE IS ASSIGNED. A TYPICAL ANIMATOR CAN DRAW ABOUT 100 SHOTS A DAY, THOUGH THAT NUMBER CAN VARY ON THE COMPLEXITY OF THE SHOTS.





HOW'S IT
COMING?

SO
「JUPITER」
22, SHOT
67...

Nishijima Shigeru

(age 30)
Octopalette
Production
Assistant

The one
who ordered
keys from
Okiguchi is
Nishijima.

It's a role that
connects each
process from
planning until
completion.

A production
assistant
manages the
schedule for
each episode!

Edit

Key
Animation

Storyboard

DEAR THESE!

They
order the key
anima-
tions.

OK!

It's also
their job to
retrieve
them!!

Hurry up
and hand
over the
keys!!



AH~
I SEE.



UH, WELL...
TODAY MIGHT
BE DIFFICULT
THAT IS...
IF IT WERE
TOMORROW
AFTERNOON...
OR SOME-
THING...

NOM!
THAT'S
OK! I'LL
MAKE IT
TODAY!!

OH
REALLY?
THANKS
SO MUCH.



WELL, I GUESS
I'LL REDISTRIBUTE
IT. HOW DOES
THAT SOUND?

This means he'll
assign it to an-
other animator.
Basically saying,
"We don't need
you anymore."



Eh?
Wait.
Nishi-
jima-
san?

I'M GOING
TO GO AHEAD
AND SEND
SHIROFUKU
IN MY PLACE,
ALRIGHT?

EHI?

OH! BY THE
WAY, SOME-
THING CAME
UP FOR ME, SO
I CAN'T COME
PICK IT UP.





AW MAN,
WHAT A LET
DOWN. HE'S
NOT MAD?



THANK
GOOD-
NESS...
I'M SO
RELIEVED

KISHIUMA-
SAN IS SUPER
INTIMIDATING.

**Hoo-
ray!**

**He said
he wasn't
coming!!**



AND WHEN I
TAKE TOO LONG
TO REPLY HE
COMES BANGING
ON THE DOOR.

I'M
SORRY.

ONLY
ONE
SHOT?

HE CALLS
EVERY HOUR TO
CHECK UP ON
PROGRESS.

AND HE ALWAYS
SEEMS REALLY
UNSATISFIED
WHEN I TURN
IN THE KEYS.

CELL #
IN SHOT
3.3 IS...

HOW'S IT
TIMING?

DID THAT
TOOK AN
HOUR?

ONIGIRU-
CHI-SAN
AAAH!



IT WAS
SO NICE TO
MEET
TERADA-
SAN

BACK
WHEN I
WORRIED
ON SET.
SORRY
IS...



NOT THAT
THAT'S
A BAD
THING...

YEAH, KISHI-
JIMA-SAN IS
DEFINITELY
ONE OF THE
STRICTER
PRODUCTION
ASSISTANTS.



HE SURE
WAS NICE...



HE'S THE
SAINT OF
OCTOPAL-
LETTE!

ISN'T
TERADA-
SAN... THAT
MIDDLE-
AGED
GUY...



NO, IT'S
FINE.
JUST LET
ME KNOW
ONCE THE
NEXT
ONE'S
DONE.

I'M
SORRY
I ONLY
HAVE ONE
OUT...

THAT'S
OK I'LL
LET THE
PRODUCER
AND THE
ANIMATION
DIRECTOR
KNOW.

I'M SORRY
TERADA-SAN,
BUT 3:00PM
MIGHT NOT
WORK...

3

THE PRODUCER AND THE ANIMATION DIRECTOR... IT'S PARTLY COMPLICATED, BUT BASICALLY THE ANIMATION DRAWS THE SCENARIOS, AND GIVES THE PRODUCTION ASSISTANT PICKS UP THE PRODUCER, SAYS A QUALITY CHECK, HANDS THE ANIMATION DIRECTOR WHAT'S COMPLICATED, THAT'S WHY IF THE PRODUCTION ASSISTANT, IT BECOMES A PROBLEM FOR THE PRODUCER AND THE ANIMATION DIRECTOR.



WHEN
I'M SAVED,
MAYBE
I'LL TAKE
A LITTLE
BREAK....



DON'T BE
NAIVE...



THIS
PERSON'S
REPLACING
SHIRO-
SAMA, RIGHT?

YOU CAN
ANSWER
THEY'LL
END UP
BEING A
PRODUCTION
ASSISTANT
FROM THE
MAGAZINE.



WELL...
KISHIMOTO-
SAN ISN'T
COMING,
SO...

HEY...IS
THAT PACE
GOING TO
BE OK?

IT'S SHIRO-
ZUKA-SAN
NOW, RIGHT?
I'LL JUST
ASK THEM TO
COME IN THE
MORNING.

(28)



島中央小中学校

THAT'S WHEN I
DECIDED TO BE
A MANGAKA*

I REALLY
THOUGHT IT
WAS THE
ONLY JOB
FOR PEOPLE
WHO DRAW
WELL.

六年
沖口ひろゆき



FROM YEAR 1
TO YEAR 6 IN
GRADE SCHOOL
I WON THE
LOCAL DRAWING
COMPETITION
EVERY YEAR

*It's hard for you schoolkids that don't know a mangaka is a formal artist.



WELL, DO
YOUR BEST
AND KEEP
DRAWING!

FOR MANGA
YOU HAVE TO
HAVE PRO-
FESSION IN A SINGLE
PICTURE...

An editor from
Shounen Shy

AND THEN
SIX YEARS
AGO, DREAM
I WAS IN. I
WENT TO
MY FIRST APPOINT-
MENT...

THANK
YOU VERY
MUCH.

AFTER ALL,
THIS ISN'T
ANIMATION.

うーん



I KNEW
ANIME.

1566.

ANIMA-
TION,
EH?

I KNEW THAT
I COULDN'T
BE A MANGAKA
ON DRAWING
ALONE. AND



YOU'RE
GREAT AT
DRAWING!



AFTER I
GRADUATED
HIGH SCHOOL
I ENROLLED
IN THE AIME
TECHNICAL
SCHOOL IN MY
HOMETOWN



I MET
YASUDA

I'M
YASUDA
NICE TO
MEET
YOU!

WELL,
DRAWING'S
NOT REALLY
MY STRONG
SUIT.



WE
TOO!!

AWRIGHT!
I'M GOING TO
BECOME AN
AMAZING
DIRECTOR
TOO!!

THEN YASUDA
AND I MOVED
TO TOKYO
ONCE WE
GRADUATED.



RIGHT!
DON'T
UNDER-
ESTIMATE
MORI
HISASHI!!

WOW!
THIS IS SO
ARTISTIC!

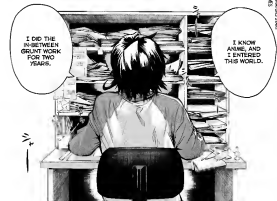


WE
TALKED
ABOUT
AIME...

LET'S
WATCH
THIS ONE
TODAY.

THE
ANIMATOR
IS
AMAZING!!

DIRECTOR - THIS IS THE DIRECTOR OF THE WORK. THEY HAVE CORRECTIONS TO THE KEY FRAMES OF EACH ANIMATOR TO ENSURE UNIFORMITY. IT'S A HARD JOB. THEY ARE RESPONSIBLE FOR OVERSEEING THE WHOLE WORK.





THERE'S
NO OTHER
JOB LIKE
IT?

YOU'RE
REALLY
SAIDING
THAT AT A
TIME LIKE
THIS?



BUT YOU
KNOW,
WHERE
DO WE
GO FROM
HERE...?

JUST DRAW
KEYS FOR
THE REST
OF OUR
LIVES...?



WELL, WE
COULD
BE DIREC-
TORS OR
CHARACTER
DESIGNERS...

BUT WE
DON'T
HAVE TO
BE IN ANY
HURRY
TO GET
THERE...



I WAS
ASSIGNED KEY
FRAMES...
NOW I GET TO
MAKE THE
CHARACTERS
MOVE.

I'M SO
HAPPY
I CAN'T
BELIEVE
IT.



"I HAD A BETTER
IDEA AND
HAD TO
DO IT
OVER."

NO, NO... I
CAN'T JUMP
ANY MORE
HURDLES...

WHAT DO
I DO...

"MY
STOMACH
HURT SO I
COULDN'T
WORK."

"STUPID!
WHAT ARE
YOU, IN
GRADE
SCHOOL
?"

THERE'S
ONLY ONE
THING TO
DO!!

WA-H...
AT A TIME
LIKE THIS

I'LL
APOLO-
GIZE!!

I'M
SORRY!!
I'M NOT
DONE
YET!!

YOU'RE
OKISUCHI-
SANT NICE
TO MEET
YOU

HMP THIS
VOICE...



I'VE COME
FOR THE KEY
FRAMES.

I'M
SHINO-
ZUKA,

A PRO-
DUCTION
ASSISTANT
FROM OCTO-
PALLETTE.

A
WOMAN
!!?



IT'S A
SIZABLE
SHOT...
THERE'S
JUST SO
MUCH TO
DRAW.

LIKE...LIKE
SHOT 67 FOR
INSTANCE

THE MAIN
CHARACTERS
RE RUNNING
AROUND
THEY'RE
BARKING
DOWN LASER
BEAMS.

THE MAIN
CHARACTERS
ARE RUNNING
AROUND WHILE
IT'S RAINING
DOWN LASER
BEAMS.

**DIDN'T YOU DRAW
A SIZABLE AMOUNT
BY YOURSELF FOR
THE ROUGH CUT?**



BUT....
THAT WAS
JUST FOR
SHOW.

AND NOW I
CAN'T CUT
CORNERS.

AND I
ALSO WAS
BOREDOM
WITH A
COLD FOR



UWA... SHE
FOUGHT BACK
WITH LOGIC.

ISN'T THAT
A PERSONAL
PROBLEM?
THAT DOESN'T
SEEM LIKE AN
ISSUE FOR A
PROFESSIONAL.

じりり

THAT IS... IT
WOULD BE
GREAT IF I
HAD ONE
MORE DAY...

DON'T
OVERANALYZE
WHAT THE
BEST KIDS
POSSIBLY?

WELL, I MEAN,
THE BEST
QUALITY WILL
REALLY TAKE
SOME TIME...

EH!?

SHINO-
ZUKA-
SAN!?







(CELL 1) IN WHAT WAS ONCE KNOWN AS CELL AREA "MOUNTAIN COLOR" AND SACCOBAND WERE ALL ORIGIN SEPARATELY AND COMBINED ON TRANSFORMING SHEETS (CELLS) FROM TOP TO BOTTOM THEY WERE LIMITED CELL A CELL B AND SO ON SINCE THINGS HAVE COME DIGITAL, CELLS ARE NO LONGER USED HOWEVER LETTERS AND MOUNTAIN ARE STILL ORIGIN SEPARATELY AND REFERRED TO AS CELLS.



OH...
OH MAN...
WHAT IS
THIS...?





**THERE'S A
WOMAN...**

**IN MY
ROOM!!**



IT'S... NO
USE. I'M SO
NERVOUS MY
LIMBS ARE
SHAKING.

**THIS IS NO
WAY TO
WORK!**



Wai—!
Too close!
Way too close!!



HUH? IN
THIS, BUT THE
COMPOSITION
IS SLIGHTLY
OFF...



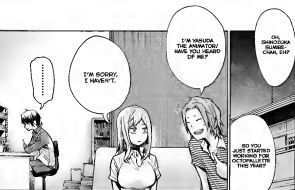
JUST A
LITTLE... IF
IT'S JUST
A LITTLE
BIT...



MY HAND
COULD
REACH
THEM
ABOUT
NOW...

THERE'S NO
WAY I CAN
HOLD BACK
WHEN THEY'RE
RIGHT IN MY
FACE LIKE
THIS!!







I'VE BEEN WAITING FOR OVER 90 MINUTES.

ABSOLUTELY NOT.

IT WON'T BE LONG, IT'S ONLY 30 MINUTES!!

AS AN ANIMATOR, YOU SHOULD TURN IN YOUR WORK.

ABSOLUTELY NOT.

WELL, AS AN ANIMATOR, I'D LIKE TO REVIEW MY OWN WORK...

GIVE ME THE KEY FRAMES IMMEDIATELY.

START WITH WHAT I'M ASKING

PLEASE! I'M ASKING YOU SO DESPERATELY!

LATER ISN'T GOOD ENOUGH!

PLEASE WATCH IT LATER.

IF YOU WANT EVIDENCE, I'LL SEND YOU THE TAPE ONCE I GET BACK TO THE OFFICE.



**HASN'T
EVERYONE**

**SO VERY
HARD
FOR THIS
DAY!?**

WORKED

THE PRODUCTION
ASSISTANT MADE
APOLOGIES TO ALL
THE DEPARTMENTS.

THE ANIMATION
DIRECTOR MADE
EDITS TO THE
KEY FRAMES

THE DIRECTOR
PAINSTAKINGLY
CUT THE
STORYBOARD.

THAT'S
WHY I
CAN'T
WAIT TO
WATCH IT
LATER!!



WASN'T
ALL OF
IT FOR
TODAY'S
BROAD-
CAST!?



IT'S
JUST 30
MINUTES,
OK!?

SH'D SHE'S
LETTING HIM
WATCH IT?



AH! THE
OPENING IS
STARTING!
I'M JUST
GONNA
WATCH
IT!!

UGH...
GEEZ...



WAH...
WELL,
THAT'S
TRUE...

ARM
WITH THE
LOAN...

AND SO
YOU WEREN'T
FINISHED
WITH THE
KEY FRAMES
YOU WERE
ASSIGNED
ON SUCH AN
IMPORTANT
DAY?



EEH... THE
MOON IS
GOING
TO FALL
TODAY!

HEY!
IS THAT
TRUE,
HIKARI?



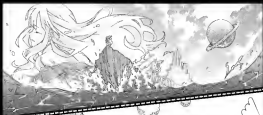
THIS IS
THE SHOT
I DREW!!!!

THIS
IS IT!!

THE
OCEAN
IS BEING
SUCKED
AWAY

YOU'RE
TOO
LOUD.

AH...



LOVE, ANIME, (AND BOOBS) ARE COMING ATCHIAN NEW SERIALIZATION, [TOEKORO] ANIMATION!!!













THAT WAS
BECAUSE OF
SHINOBUKI-
CHAN'S BOOBS...
BACK THEN...

ESPECIALLY
IN CELL F
WHERE THE
LIES ARE
MESSY...



THE ANIMATION
DIRECTOR
IS PROBABLY
GOING TO
HAVE TO GO
BACK AND FIX
ALL OF THIS.



BY THE
WAY, OOO-
GUCHU-
BAY.

A REDRAW... AS
A KEY FRAME
ANIMATOR IT'S
TOO HORRIBLE...



I'LL BE THE
PRODUCTION
ASSISTANT
FOR IT...

MY COMPANY
IS MAKING AN
ANIME FROM
AN ORIGINAL
LIGHT NOVEL
NEXT SPRING.

EH?





Sumire-
chan... Does
the middle
name mean
she's half
Japanese?



Hehehe...

HAVE YOU
EVER HEARD OF
A PRODUCTION
ASSISTANT THAT
WOULDN'T GIVE
THEIR BUSINESS
CARD TO A KEY
FRAME ANIMATOR?

WHY?
YOU GOT A
BUSINESS
CARD
YOUR?

THEY GET ALL
THE CONTACTS
THEY CAN GET
AS BACKUP FOR
DESPERATE
DEADLINES.

HEY...
WHAT'S
THE E
STAND
FOR?

She
gave her
business
card only
to me...



YOU
OK?

OH...
OH, THAT'S
RIGHT.





1P #

ONIGIRI
HEROYUN....

1P #



I FOUND

HAS HE
FALLEN FOR
A DANGEROUS
OPPONENT?
NEXT TIME
I WILL BE
INTENSE!!

A GREAT KEY
ANIMATOR.

THESE
BOUNCE A
LOT NEXT
TIME.

THE NEXT CHAPTER WILL BE ON PAGE 40 IN VOLUME 28!